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THE UNINTERESTING FUTURE S

See Page 8

August-1960

5 PANERETE

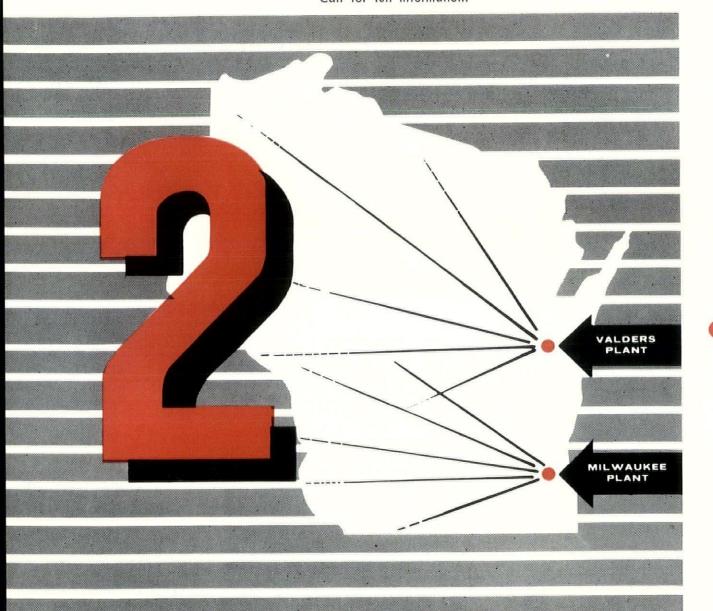
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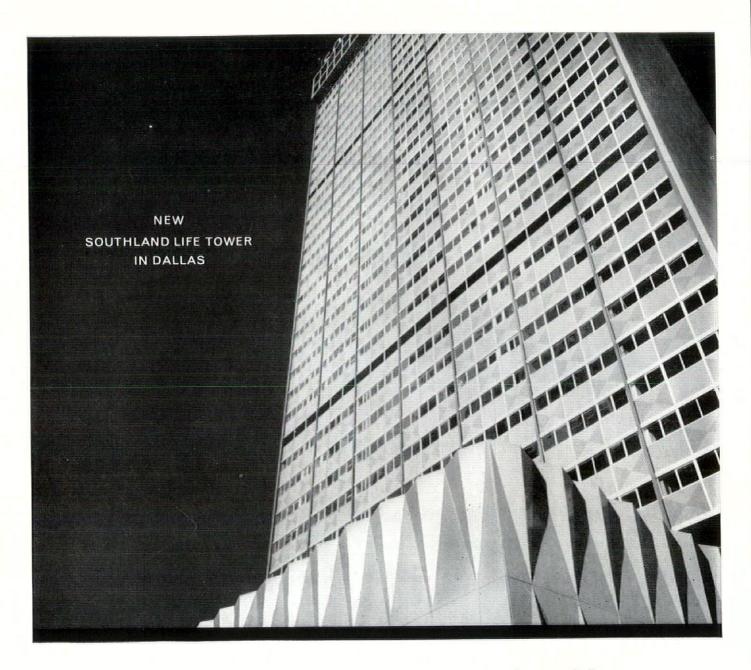
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CHAPTER NOTES

WISCONSINARCHITECT

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If you like to look ahead, then take note of the program for the 1961 AIA Convention to be held in Philadelphia next April 23 through 28. The program was circulated at the close of this year's San Francisco Convention and Beryl Price, AIA, chairman of the host chapter committee notes, "The response, in reservations and checks proves that architects do plan ahead, given half the chance! It also sounds a warning to latecomers who may find the seats taken if they wait until next year to act."

Here's the line-up of events:

Sunday, April 23: 1:00 p.m., interdenominational Worship Service at historic Christ Church where George Washington worshipped; 2:00 p.m., Tour of Old Philadelphia; 4:00 p.m., Vesper Service at Old St. Peter's Church with famous Boys' Choir; 5:30 p.m., Buffet Supper at Gloria Dei (Old Swede's) Church, Philadelphia's oldest church, built in 1700 by the city's first settlers.

Monday, April 24: 12:30 p.m., Luncheon at the Franklin Institute, unique "do-it-yourself" museum of applied science, with an outstanding keynote speaker from the construction industry; 5:00 p.m., Cocktails at the Franklin Institute as guests of the Producers Council; 8:30 p.m., Architectural Exhibit and reception at the Art Alliance, meeting place of the arts just off famed Rittenhouse Square.

(CONTINUED ON PAGE 17)

In Avila, this spring, they are knocking down the house where George Santayana lived as a child. Though the Spaniards are the most tradition-governed of European peoples, their attachment to the principle of continuity is an abstract devotion: matters of faith and intellect they may defend to the death; but for the great architecture and the historic monuments of their country only a few feel concern.

Santayana's house—described at some length in his Persons and Places-is neither very old nor very beautiful; its importance lies in its link with a remarkable man of letters (almost unknown in his native country). But it was an historic house in a pleasant quarter in one of the most interesting towns left to the modern world. To make room for a new housing project, the local authorities are sweeping it away-room for hideous high blocks of flats, jarring with the medieval city and the wonderfully austere countryside, apparently designed by some planner in Madrid or possibly Paris who has not seen Avila. For the windows of these flats near the railway station all face the cold north, from which the winter wind comes across the sierra; and the unfortunate denizens of these hives will shiver out their lives, far less cozy than they would have been in the thick-walled little stone cottages with the low-pitched roofs that have housed most people in Avila for centuries.

In this replacement of beauty, charm and historic association by modern standardized ugliness we may perceive one of the great errors of our age. It is not newness, nor even comfort, that can make people content. A professor of art at Brooklyn College, some months ago, observed that whenever civic planners destroy a neighborhood landmark, they efface one more bond of community, and leave men and women rootless and vaguely dissatified.

Writing of the English mining village of his boyhood, D. H. Lawrence says that in those days the miner was not a malcontent—except that he suffered, even though half unconsciously, from the hideousness of the towns he inhabited. The whole temper of a people may be soured by a monotonous and inharmonious environment; what we call "the standard of living" may be very high, and yet the life itself spoiled by nasty buildings, civic schemes not designed on the humane scale, and a general impermanence or shoddiness of homes, public buildings, shops, streets, and even churches.

I recall a passing observation of the Earl of Crawford, chairman of the English National Trust for architectural and rural preservation—and also chairman of the National Gallery, the National Art Collections Fund, and other artistic and architectural bodies: a kind of guardian of English culture. "The future will be so uninteresting," he said, in speaking of the devastation of the countryside, the demolition of great houses and pleasant little cottages, the utter transformation of historic towns, and the whole process of utilitarian "progress" in Britain.

Lord Crawford meant that the men of the future, as things are going nowadays, will be denied the variety of scene, the pleasures of harmonious settings, the curious or famous old buildings, the survivals of past generations, which have meant so much to civilized existence these many centuries. We seem to be improving away—and priding ourselves upon our ruthlessness—nearly everything man-made that stimulates the imagination or satisfies the eye; indeed, we are rapidly abolishing natural beauties, except so far as they are pruned and tamed in parks.

At a time when, in most of the Western world, we have available ample public and private funds for national and civic improvements on a grand scale, paradoxically we uglify. The bulldozer and the wrecker's ball intoxicate; buildings that formerly would have been spared if only because of their solidity now are obliterated in an afternoon. In the United States, the great private foundations could save much of our architectural and historic inheritance without straining their resources, if they cared; but it is characteristic of our Philistinism that not one of the really big foundations have given any substantial help to the American National Trust for Historic Preservation.

Because of their wretched taste and disregard of ancient buildings, Ruskin told the Victorians, "posterity will curse you." Yet if the Victorian age had its vandals, at least it often built confidently and solidly; while we of the twentieth century build as if the Last Trump were about to sound. A middle-aged friend of mine, looking at his architect's plans for his new house, inquired whether the roof was well enough designed to endure. "Why," the architect said, in surprise, "it will last as long as you will." A house is becoming a thing as transitory as an automobile.

Every previous era of great prosperity left its mark in an interesting and enduring architecture, private or public; and in splendid towns, and works of sculpture and painting, and monuments of all sorts. For our part, we build cinder-block drugstores, glass office buildings, and fiber-board ranch-type shanties full of gadgets intended to turn obsolete within two years. Even our sprawling new one-story schools, though expensive enough, are bare and featureless. An age which has no taste of its own ought to conserve what remains of the better taste of other times. Yet we, as if angered by any vestige of antiquity, call a good building archaic if it was erected thirty years ago.

And if we possibly can, we condemn it. At the same time we may be condemning ourselves. Ten years ago, Charles Baudouin wrote, in *The Myth of Modernity*, of our disastrous infatuation with newness and simplicity: "To simplify up to a certain point is the next thing to hacking down. To restore order, to clean things up, we scrap them, we burn them, and there is an instinct that takes a certain pleasure in so doing. It must be admitted that in the modern liking for a clean sweep

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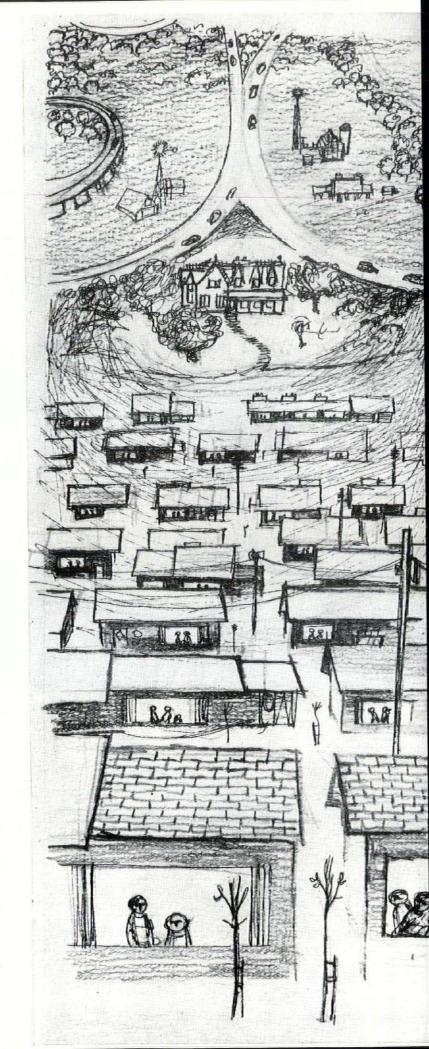
there is a trace of this pleasure—should we say of this sadism? It is enough to reflect on the manner in which our cities are treated under the pretext of improving them and making them healthier. In certain hands this operation is almost as effective as bombardment from the air."

"As if the wars of this time of troubles had not already destroyed more than half the important architecture of the world, society proceeds cheerfully to sweep away much of what remains. In Constantinople, Parisian-like boulevards are being hacked, seemingly at random, through the most interesting quarters. "If you like Constantinople now," a Turk said last year to an English visitor, "you'll like it much better soon. It will be just like your London." He expected felicitations. In Copenhagen, there is a plan for sweeping away perfect seventeenth-century streets to admit motor traffic to what had been, there on the islands, one of the remaining refuges for human being afoot. In South America, as Gabriel Marcel writes, the devastation of beautiful towns is perhaps worst of all: spared by war, Caracas and Bogota and many more towns become caricatures of Manhattan or Hollywood. Mussolini did his best to spoil Rome with grandiose highways and gigantic governmental offices; the rich foreigners and Italians who live in the quarter of Parioli show even worse taste. In Fife, the county planners insist on driving a broad highway through the center of the medieval university town of St. Andrews-a highway that leads only to the harborless coast of the North Sea. It is ironical that in the Communist states-particularly Poland-there is some conscious effort to preserve or restore the visible part of our cultural heritage.

As for the United States, we have done more damage to our country's artificial and natural beauty since the Second World War than we were able to accomplish in the hundred years preceding. Our obsession with fast cars and our longing for the prestige of a suburban house have driven freeways remorselessly through a thousand living communities, destroying everything in their path; these appetites have drained leadership and money out of our cities, at the same time devouring the countryside through subdivisions, so that capitalistic America fulfills the prophecy of Marx that countryside and town must merge in one blur.

"Urban renewal," with federal subsidies, has become a god-term among us. Real urban renewal is desperately needed, and we ought not to begrudge money spent upon it. But the specific projects undertaken often seem better calculated to gratify the contractor and the speculator than to restore urban community. Sometimes decent neighborhoods are abolished to make way for expensive apartment-buildings with rents well above anything the previous inhabitants could pay, as in our Bronx development and certain Chicago undertakings. Other sweeping demolitions are ordered by planners who have seen the neighborhood condemned only on a map. The area called Corktown, in Detroit, for instance, was scheduled to be razed as a slum-until the Corktowners, most of them very decent people who own their own homes, shouted indignantly at the city council.

How thoroughly ill-conceived and inhumane much of our "redeveloping" is was made fairly clear, recently, by the authors of *The Exploding Metropolis;* but few of the planning authorities have mended their ways. Beneath a picture of a typical "redevelopment scheme," the *Fortune* critics write, "The city grandiose:



Most urban redevelopment projects, give or make a few malls, promise scenes like this: pompous, formalistic patterns that look fine from the top of a tower or in an architect's perspective, but will be an oppressive void to the poor pedestrian. The city is for human beings, not for a race of giant men playing a new kind of chess."

Our grandiloquent "civic centers," rising nowadays in all big cities, generally are spoilt by this same "cult of the colossal," in Wilhelm Roepke's phrase. A generation ago, St. Louis built a windy, arid series of public buildings, rather like mausoleums, as a "civic center." As if this were insufficient, St. Louis now has completed the demolition of the historical river town-which has been in process of razing for nearly a quarter of a century. In place of an interesting, if dilapidated, old quarter, one sees endless acres of parking lots, the poor old cathedral standing amid the desolation. Miss Jane Jacobs, in her essay "Downtown is for People" (included in The Exploding Metropolis) does not spare these misconceived civic centers that actually repel citizens: "San Francisco's, built twenty years ago, should have been a warning, but Detroit and New Orleans are now building centers similarly pretentious and dull, and many other cities are planning to do the same. Without exception, the new civic centers squander space; they spread out the concrete, lay miles of walk -indeed, planners want so much acreage for civic centers now that the thing to do is to move them out of downtown altogether, as New Orleans is doing. In other words, the people supposedly need so much space it must be moved away from the people."

Another instance of recent devastation is the defacement of Long Island, since the war, by bad building and superfluous highways. To make room for a spreading population is necessary; but to do it hideously is not ineluctable. The planners now intend to obliterate the eighteenth-century village of East Norwich, in Nassau County, by an immense clover-leaf intersection in the very heart of the place—all to save thirty seconds at the red light. Whither are we hurrying—to more hideousness?

This is the triumph of technology and the death of imagination. Among the several intricate causes of our divorce from continuity and beauty, the ascendancy of utilitarianism and pragmatism in education must be reckoned with. When the mind is constantly fed with the doctrine that only material achievement and "practicality" are worth a man's notice, the just claims of imagination and permanence are denied. And in time men rebel, even though confusedly and irrationally, against the dreary domination of an existence without roots in the past or harmony in the present.

As best we can, we ought to put an end to slums. Yet before we act, we ought to understand what a slum is; and we ought to be sure we are not creating new slums by our very process of wholesale alteration. In the course of a wandering life, I have become something of a connoisseur of slums, visiting many and living in some. Old buildings do not make slums: Oxford undergraduates and Roman princes live in some of the oldest habitable edifices in the world. Poverty, per se, does not make slums: Irish peasants or Portugese fishermen, with tiny cash incomes, may be among the best and kindest people living.

No, slums are created by a state of mind and a corruption of character. The dilapidation of buildings (and I know certain slums where the buildings are younger than their inhabitants) and the increase of vice and

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A frequent grievance among the complaints we hear concerns faulty roof installations where the architect or building owner learns to his surprise that his roof is not covered by a performance warranty. A little investigation turned up some interesting reasons why. It seems that many of the newer metal roofing fabricators are involved in strictly local operations. Most of these firms have had no national experience on metal mechanical batten roofing, and are really graduate built-up roofers taking a fling at metal roofing. Problems relating to climatic conditions, expansion and contraction, and leak-proof engineering design are beyond their ken.

Even for many major-sized companies, roof fabrication has been a recent marketing experiment to make use of idle facilities. Few of these larger fabricators will chance a lengthy warranty on this highly specialized fabrication and erection. As far as we know, no metal roof fabricator offers a warranty comparable to Overly's 15-year, leak-proof performance.

More Innovations were made in door styles and finishes in the year of 1959 than any other, but 1960 promises to set new records. More color variations in textured enamel finishes will be used, indicating a trend to bright, complementary colors in non-residential building. New laminated vinyls and hand-grained finishes will add new color and texture to modern office decors. Regardless of how you look at it, the architect will have a larger selection of door styles, colors and finishes in 1960.

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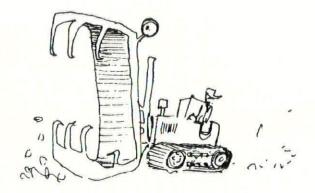
crime and shoddiness follow from the habits of the slum-dwellers. Let me add that once a real slum is established, of course it tends to corrupt the character of many of the people who live there; a miserable environment, depriving men of order and beauty, produces disorder and ugliness in all but the strongest natures.

If you walk the narrow ways of the old Saracen town Palermo, you encounter great beauty and great ruin. For centuries one of the most splendid cities in Europe, Palermo was badly bombed and shelled in the last war: many hundreds of people live in cellars, stumps of palaces; or picturesque little stone shanties patched together from fallen rubble. And you will find slums; a thousand years of misfortune and misgovernment have made their mark in Sicily.

But also you will find whole quarters that are teeming with decent and cheerful people, clean, neatly dressed, polite. Their living-quarters (sometimes a single room for a family) are no larger and no newer than those of the slum-denizens; and, like their slum neighbors, they use the public street as their collective parlor. It is not living in a house five hundred years old that degrades a family: indeed, the permanence and beauty of their old house may have a noticeably heartening influence upon them. The real slum is in the heart: and shoddiness there produces shoddiness in the neighborhood. There can be social and material causes of shoddiness in the heart, of course; I am merely trying to suggest that even nowadays we ought not to confound cleanliness with Godliness.

It is quite possible for tasteless and unimaginative reformers to produce brand-new slums, despite their honest intentions. In the monotonous and drab new county and town housing-schemes of Britain, the crimerate has been markedly higher than it was in the shabby old neighborhoods from which the housing-scheme inhabitants often came. If we build towns that are boring—uninteresting because they contain nothing old or curious or varied, and because their style is bad—we must expect the people who live in them, particularly the rising generation, to rebel in one way or another.

At the ancient village of Kennoway, in Scotland, the Fife County Council has resettled thousands of people,



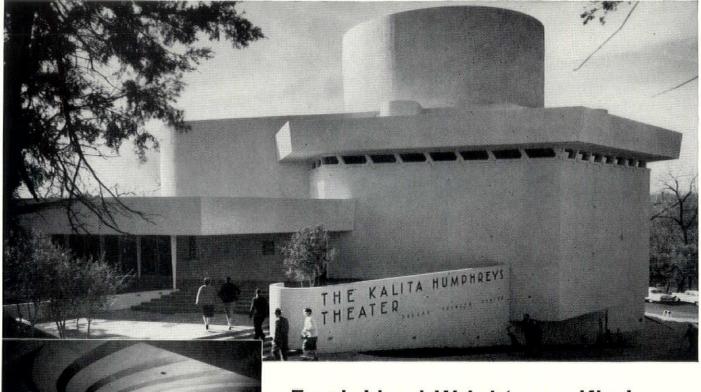
mostly miners and their families, in the midst of a lovely countryside. Kennoway itself, founded by those curious Christian eremites and Culdees, away at the misty dawn of Scottish history, was one of the pleasantest little places in the country, with venerable little stone houses clustered about a rocky knoll. So the general plan of the County Council was healthy enough; but the execution of it has been miserable.

Those very charms which doubtless induced the County Council, however vaguely, to select Kennoway as their new-housing-scheme site have been swept away by the improvers. The decent little old cottages, most of them, have been condemned as obsolete, and demolished or allowed to fall into total decay. Even the street-plan has been altered beyond recognition, the new quarters being erected without any reference to th old center. Down toward that great Viking burialmound called Maiden Castle, the authorities have put up a new "town center," modernistic but not modern, shabbily built of concrete that already is cracking after two years of use. A good deal of vandalism troubles Kennoway, and the police sometimes have their work cut out for them; an atmosphere of indifference broods over the new houses, and many faces are sullen. Nearly everyone has a new house, or rooms in the towering blocks of new flats, at a very low rent; but this has brought no contentment. For the new Kennoway is not a community, but an impersonal and rootless dormitory.

Along the Causeway, the old High Street of Kennoway, which twists up and down the little hill where the medieval church once stood, there remain a score of sixteenth-and seventeenth- and eighteenth-century little houses. The County Council would like to see them all razed, it appears. These form a bond with the past, and the typical doctrinaire planner resents the past. When I was in Kennoway last January, navvies were taking the roof off the most interesting and historic of these houses on the Causeway-Seaton House, where Archbishop Sharp lodged the night before his murder by the Covenanters. Until three or four years ago, this charming old-fashioned steep-gabled mansion, with its little panelled rooms, was inhabited by a wealthy man. When he moved, the planning authorities suddenly discovered that Seaton House was hopelessly archaic, and they are bringing it down. One County Councillor declared that the process of demolition in Kennoway is all too slow; such old buildings detract from the planned modernity of the new order. But the people who lived along the Causeway were reasonably content, I fancy; and the people who live in the new flats are not. Imagination and the sense of beauty are quite as real, and exercise quite as much influence upon the tone and temper of a society, as to refrigerators and improved heating.

In our buildings and our civic plans, I suggest, we are leaving out of consideration some of the deepest human longings. We are becoming the slaves of our own systematic technology. "An ethical and aesthetic culture ought to precede any technical instruction," Charles Baudouin writes. "Technique is only a servant. Pushed to the front, it behaves like a coarse and clumsy parvenu. We have to find its master. But modern humanity is dazzled by technique; it can see nothing else. This is why it is spoiling everything."

Mankind can abide nearly anything except boredom. If we convert town and country into one monotonous realm without interest, historic association, or beauty of design, we may find we have created one great hygienic slum.



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Welcome Aboard

The Wisconsin Chapter, AIA, this month welcomes a number of new members and congratulates one who has recently been advanced in membership.

GERALD S. VANSELOW has advanced to Associate member. Born on April 27, 1936, he

attended the University of Wisconsin - Milwaukee, and has been a draftsman with Mark F. Pfaller Associates, Inc., since December of last year. His hobbies, he says, are photography, hunting and fishing.



Accepted as Junior Associates are the following:

JAMES H. BELL, who is presently attending the University of Cincinnati under a cooperative program, and will be graduated in 1963. A member of the AIA Architect in Training program, he is employed as a draftsman by Schutte-Phillips-Mochon, Inc. His birth date is April 1, 1938.

SAMUEL DADIAN, a draftsman with the office of von Grossmann. A native of Racine,



where he was born on January 7, 1932, his hobbies are model building, oil painting, and golf.

MICHAEL FILIPOWICZ, who has lived in many countries abroad while his father served in the Polish diplomatic service. Born in London, England, on October 12, 1914, he graduated from Warsaw secondary schools and taught as an assistant professor in the architecture department of the Polytechnic in Warsaw. He also completed a diploma course in town planning at the University of Liverpool. Since arriving in this country in January, 1959, he has been employed by Brust and Brust, Milwaukee.

ROBERT F. MAULTRA, a native of Milwaukee, where he was born on April 11, 1927, and a

1953 graduate of the Layton School of Art. He is presently employed as an architectural designer in the Architectural Division of the Milwaukee Bureau of Bridges and Public Buildings. His hobbies are flying, photography, traveling, hunting and fishing.



TERRENCE R. MOONEY, who graduated in 1954 from the University of Connecticut and also attended Rensselaer Polytechnic Institute in Troy, N. Y. He was born in St. Louis on August 25, 1932, and is a draftsman with W. C. Weeks, Inc., Sheboygan. Woodworking, gardening, and drawing are his hobbies.

ARTHUR B. PY, JR., born in Peoria, Illinois, on December 15, 1934, and now a draftsman



with the office of von Grossmann. A graduate of the University of Illinois, he served as a construction engineer with the Air Force, and in 1958 was given an honorable mention award at the Indianapolis Home Show.

JOSE J. VEGA, a native of Quito, Ecuador, where he was born on June 3, 1931. He at-

tended the University of Buenos Aires for four years, and the University of Quito for five years. After working in South America as a draftsman, he became a designer for Brust and Brust in August, 1959. For eight years he was a professional soccer player, and has also contributed articles for the



architectural section of El Comercio, a newspaper in Quito.

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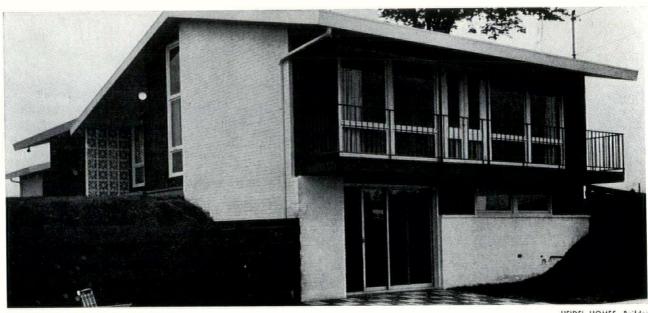
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(CONTINUED FROM PAGE 7)

Tuesday, April 25: 10:30 a.m., Women's Bus Tour to two nearby showplaces: Longwood Gardens, 1,000 acres of outdoor and indoor gardens and fountain displays established by the late Pierre S. du Pont and the Henry Francis du Pont Winterthur Museum, a mansion in Delaware containing 100 period rooms that represent "the largest and richest assemblage of American decorative arts ever brought together;" 12:00 noon, Alumni Luncheon; 8:30 p.m., Orchestra Concert by the renowned Philadelphia Orchestra under Eugene Ormandy; 11:30 p.m., Midnight Buffet and Ball.

Wednesday, April 26: 2:30 p.m., Gallery Tea at the Pennsylvania Academy of Fine Arts.

Thursday, April 27: 2:00 p.m., Theatre Park, a special performance for the ladies of theatre-in-the round in Fairmount Park; 5:00 p.m., Philadelphia at Home, cocktails, preceding the Annual Dinner, at the homes of local architects, planners, and civic leaders who have offered their hospitality to Convention visitors.

Friday, April 28: 10:30 a.m., Bucks County Old and New, excursion to the picturesque country of agrarians, artists and antiques; 2:00 p.m., Busman's Holiday, small group visits in private cars to recent architecture in and around Philadelphia; 7:00 p.m., Philadelphia at Home, this time dinner as the guests of Philadelphia architects and their clients.

In one handy volume, architects, engineers and builders now have ready access to the technical data needed for adequate pre-selection of building materials. The book is the AIA Building Products Register which under 18 major categories lists technical information and provides comparative performance criteria for more than 1,300 building products.

It is also the only source of professional digests of 700 standards and specifications as contained in ASTM specifications, Federal specifications, and other valid technical sources. In addition to the Register itself, subscribers will receive a new-product newsletter and a reporting service aimed at improving product use.

The Register is available to all AIA members at \$25 per copy. A copy of the book is available for inspection at the office of the Wisconsin Chapter, AIA.

The book was the result of a ten year study aimed at solving the problems of publishing a single reference work on which product analysis could be based. Since its appearance, the AIA Building Products Register has been endorsed by leaders in many phases of the industry.

"We think the Register is the most important reference book available to the industry," stated Joseph C. Hazen, Jr., AIA, managing editor of Architectural Forum. Burton H. Holmes, AIA, technical editor of Progressive Architecture, commented, "This long-awaited volume will immediately become one of the architectural office's most useful properties-correlating for designers, job captains, draftsmen, and specification writers the countless pieces of product information necessary for the creation of a contemporary building."

Norman P. Mason, HHFA Administrator, labeled the new AIA Register "an impressive volume." John James Carlos, AIA, Editor, Architectural & Engineering News called it "a significant technical service . . . an exceedingly useful professional tool . . . a consistent time-saver." The Building Research Institute of the National Academy of Sciences said it was "obvious that a tremendous amount of hard work has gone into its preparation."

According to Theodore W. Dominick, Director of the Division of Member Services at the Octagon, advance AIA subscribers are reporting several advantages already gained from use of the book.

"Some speak of the increase in staff productivity and reduction in time spent in gathering factual data and making product analyses," Dominick noted. "Others emphasize the use of the Register in efficient preselection of products. Still others comment that the Register provides the architect with objective support in explaining product selections to clients and other interested parties."

An exhibit sponsored by the Wisconsin Chapter, AIA, at the January conference of the Wisconsin Association of School Boards-School Administrators was approved by the Board of Directors at a July meeting held at the Cudahy Tower hotel. The exhibit, to be arranged by the Public Relations Committee, will be staffed through the School Building Committee. Also approved was an exhibit at the meeting of the Wisconsin Department of Public Instruction scheduled for Madison, September 22 and 23.

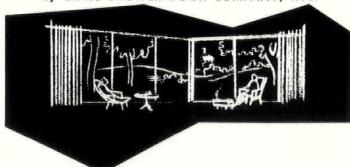
The Board also authorized Richard Perrin, AIA, to publish a Guidebook of Wisconsin Architecture, a project on which he has been working for some time. book, sponsored by the Chapter and featuring historic architectural landmarks in the State, will be distributed

to schools, libraries and to the public. In other actions, the Board:

Accepted six new Junior Associates and Associate members and recommended to the Institute the accept-

(CONTINUED ON PAGE 22)





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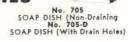
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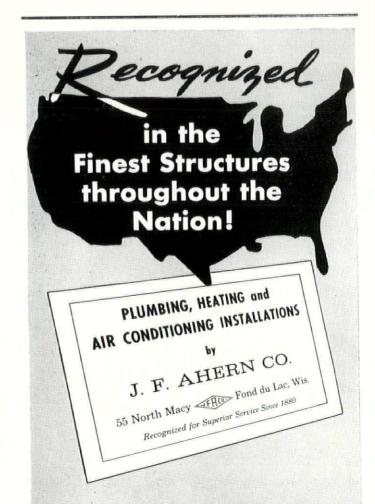
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Work Goes on at Taliesin



William Wesley Peters (center) told the Northeast Division of the Wisconsin Chapter, AIA, that the work of Frank Lloyd Wright is continuing at Taliesin. With Peters at the meeting of the chapter headed by M. F. Siewert, AIA, (right) was another Taliesin associate Tom Casey.

What's happening at Taliesin these days?

The same as before, plenty. That's the word brought last month to members of the Northeast Division of the Wisconsin Chapter, AIA, by William Wesley Peters, a long time associate of Frank Lloyd Wright who is now vice-president of the Frank Lloyd Wright Foundation and chief architect for Taliesin Associated Architects.

Although during his lifetime Wright was opposed to the idea of a formal organization, Peters said, after the architect's death there was a kind of organization made available by collecting capable persons who were dedicated to Wright's ideals. Such personnel were able to carry out projects under construction at the time of Wright's death. They also began construction of Wright-designed buildings and are now beginning new projects of their own.

"Mr. Wright would feel his life a failure if we merely carried out his forms," Peters told the meeting in Oshkosh. "He always maintained that the principle was more important."

What about the architect apprentices that played such a vital role at Taliesin? "We still have a great number of apprentices and a backlog of applicants. Our educational work is proceeding with a great vitality," Peters declared.

In a question-answer period after his speech, Peters said that the famous mile high building once proposed by the Taliesin group is possible, although there is no actual client for it. "It's a question of economics," Peters said, "and the high unit costs of the upper stories. There is also the problem of transportation. It would house hundreds of thousands of persons. It was purely a hypothetical scheme, but it is definitely possible."

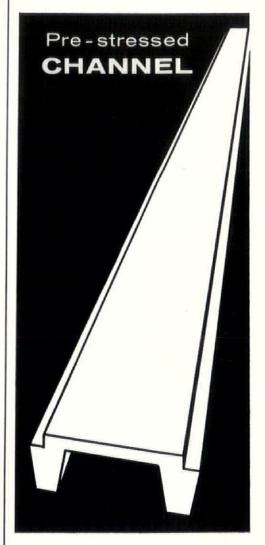
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ance of two new Corporate members:

Accepted with regret the resignation of Allen J. Kenney, AIA;

Approved the Emeritus membership of Robert Chase,

AIA;

Heard from Budde Marino, the Chapter's public relations counsel, an outline of the PR plans for the year;

Postponed until August action on the Lake Michigan Regional Planning Committee;

Reviewed two complaints of unethical conduct;

Heard a report from Legislation Committee Chairman Joseph Flad;

Approved renewal of the Chapter office lease for two years;

Directed that a letter be sent to the Industrial Commission regarding the delays in receiving plan approval, and

Approved the establishment of a state AIA-PC committee at the request of the Producers Council

* * * *

MEETING: A joint meeting of AIA and the Wisconsin Chapter of the General Contractors Association will be held in Madison on September 21. Complete details will be sent to each member in time to make plans to attend.

* * * *

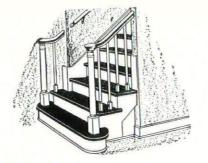
A REMINDER: Now is the time to have pictures taken of your completed projects for entry in the 1961 Honor Awards Competition, now being planned by the Honor Awards committee, under the chairmanship of Austin Fraser, AIA. Take advantage of the high summer sun to produce shadowless photographs.

DOCUMENT OF THE MONTH for April, 1960, according to the Committee on Chapter Affairs of the AIA, was a "Reference Manual for School Construction Inspectors" prepared by the California Council.

The Committee explained, "To be certain that the integrity of the design is protected by competent inspection, the California Legislature has required that school districts must provide continuous inpection on all construction projects. The California Council, AIA, contributes this public service Document as a general reference tool to be supplied by the architect to the project inspector. The Manual is not intended to be an inclusive description of the school inspector's duties, responsibilities or working relationships."

A copy of the reference Manual is available for inspection at the Wisconsin Chapter office.

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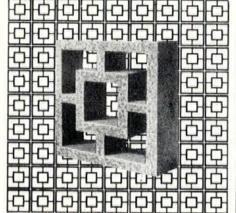
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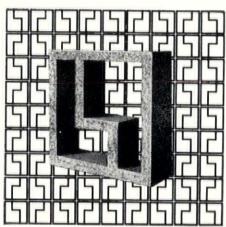
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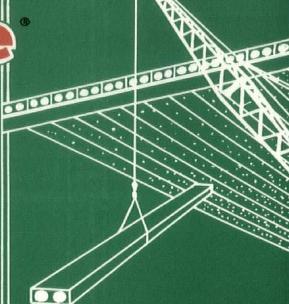
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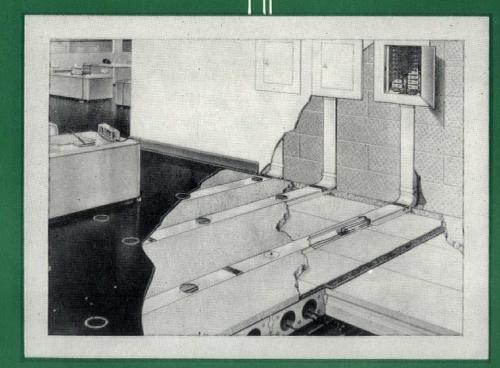
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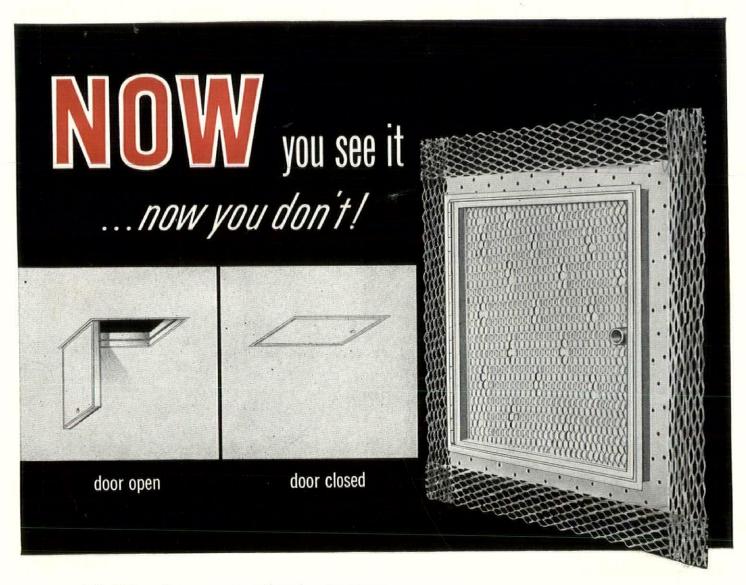




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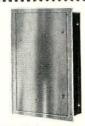
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